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THE GREEK BUCOLIC POETS

THE GREEK BUCOLIC POETS.

WITH AN ENGLISH TRANSLATION BY
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SOMETIME SCHOLAR OF JESUS COLLEGE, CAMBRIDGE

Theocritus.



STANDARD BOOKS

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PREFACE

THE translator wishes to record his indebtedness to many predecessors, from the author of the *Six Idillia* to the late Andrew Lang. His thanks are also due, among other friends, to Mr. A. S. F. Gow for allowing him access to the unpublished results of his investigations into the "Bucolic Masquerade" and the Pattern-Poems.

24, HALIFAX ROAD, CAMBRIDGE.

8 October, 1912.

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Λύρα δὴ σοι καὶ κιθάρα λείπεται ὥς κατὰ πόλιν χρήσιμα·
καὶ αὖ κατ' ἀγροὺς τοῖς νομεῦσι σῦριγξ ἂν τις εἴη.

ΠΛΑΤΟ, *Republic* 399 d.

THE BUCOLIC POETS

ΒΟΥΚΟΛΙΚΑ

Βουκολικαὶ Μοῖσαι σποράδες ποκά, νῦν δ' ἄμα
πᾶσαι
ἐντὶ μιᾶς μάνδρας, ἐντὶ μιᾶς ἀγέλας.

"Αλλος ὁ Χῖος· ἐγὼ δὲ Θεόκριτος, ὃς τάδ' ἔγραψα
εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρακοσίων,
υἱὸς Πραξαγόραο περικλειτῆς τε Φιλίνης·
Μοῦσαν δ' ὀθνεῖην οὔτιν' ἐφελκυσάμην.

THE BUCOLIC POETS

INTRODUCTORY POEMS

THE Muses of the country, scattered abroad ere this, are now of one fold and of one flock.

THE Chian is another man ; the Theocritus who wrote this book is one of the many that are of Syracuse, the son of Praxagoras and the famed Philina, and his Muse is the Muse of his native land.

The first of the above poems would appear to have been written for the title-page of the first collected edition of the Bucolic poets, published by the grammarian Artemidorus early in the first century before Christ ; the second is thought to have stood upon the title-page of a separate edition of Theocritus, published by Artemidorus' son Theon. "The Chian" is believed by some to be Homer, but is more probably the orator and epigrammatist Theocritus of Chios.

I

THE POEMS OF THEOCRITUS

I.—THYRSIS

A SHEPHERD and a goatherd meet in the pastures one noontide, and compliment each other upon their piping. The shepherd, Thyrsis by name, is persuaded by the other—for a cup which he describes but does not at first show—to sing him The Affliction of Daphnis, a ballad which tells how the ideal shepherd, friend not only of Nymph and Muse, but of all the wild creatures, having vowed to his first love that she should be his last, pined and died for the love of another. The ballad is divided into three parts marked by changes in the refrain. The first part, after a complaint to the Nymphs of their neglect, tells how the herds and the herdsmen gathered about the dying man, and Hermes his father, and Priapus the country-god of fertility whom he had flouted, came and spoke and got no answer. In the second part, the slighted Love-Goddess comes, and gently upbraids him, whereat he breaks silence with a threat of vengeance after death. The lines of his speech which follow tell in veiled ironic terms what the vengeance of this friend of wild things will be; for Anchises was

THEOCRITUS I

afterwards blinded by bees, Adonis slain by a boar, and Cypris herself wounded by Diomed. The speech is continued with a farewell to the wild creatures, and to the wells and rivers of Syracuse. In the third part he bequeaths his pipe to Pan, ends his dying speech with an address to all Nature, and is overwhelmed at last in the river of Death. The scene of the mime is Cos, but Thyrsis comes from Sicily, and Sicily is the scene of his song.

ΘΕΟΚΡΙΤΟΥ

I.—ΘΥΡΣΙΣ

ΘΥΡΣΙΣ

Ἄδύ τι τὸ ψιθύρισμα καὶ ἅ πίτυς αἰπόλε τήνα
ἅ ποτὶ ταῖς παγαῖσι μελίσδεται, ἄδὺ δὲ καὶ τύ
συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἄθλον ἀποισῇ.
αἶκα τήνος ἔλη κεραὸν τράγον, αἶγα τὺ λαψῇ·
αἶκα δ' αἶγα λάβη τήνος γέρας, ἐς τὲ καταρρεῖ
ἅ χίμαρος· χιμάρῳ δὲ καλὸν κρέας, ἔστε κ'
ἀμέλξης.

ΑΙΠΟΛΟΣ

ἄδιον ὦ ποιμὴν τὸ τεὸν μέλος ἢ τὸ καταχὲς
τῇν' ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.
αἶκα ταὶ Μοῖσαι τὰν οἶδα δῶρον ἄγωνται,
ἄρνα τὺ σακίταν λαψῇ γέρας· αἶ δέ κ' ἀρέσκη
τήνας ἄρνα λαβεῖν, τὺ δὲ τὰν ὄϊν ὕστερον ἀξῇ.

10.

ΘΥΡΣΙΣ

λῆς ποτὶ τᾶν Νυμφᾶν, λῆς αἰπόλε τεῖδε καθίξας,
ὥς τὸ κάταντες τοῦτο γεώλοφον αἶ τε μυρῖκαι,
συρίσδεν; τὰς δ' αἶγας ἐγὼν ἐν τῷδε νομευσῶ.

THE POEMS OF THEOCRITUS

I.—THYRSIS

THYRSIS

SOMETHING sweet is the whisper of the pine that makes her music by yonder springs, and sweet no less, master Goatherd, the melody of your pipe. Pan only shall take place and prize afore you ; and if they give him a horny he-goat, then a she shall be yours ; and if a she be for him, why, you shall have her kid ; and kid's meat's good eating till your kids be milch-goats.

GOATHERD

As sweetly, good Shepherd, falls your music as the resounding water that gushes down from the top o' yonder rock. If the Muses get the ewe-lamb to their meed, you shall carry off the cosset ; and if so be they choose the cosset, the ewe-lamb shall come to you.

THYRSIS

'Fore the Nymphs I pray you, master Goatherd, come now and sit ye down here by this shelving bank and these brush tamarisks and play me a tune. I'll keep your goats the while.

“cosset” : a pet lamb.

THE BUCOLIC POETS

κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι δηρίσαιντο.¹

λήγετε βουκολικᾶς Μοῖσαι ἴτε λήγετ' αἰδᾶς.
 χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα
 ἤθελ' ἀνορθῶσαι· τά γε μὰν λῖνα πάντα λελοίπει
 ἐκ Μοιρᾶν, χῶ Δάφνις ἔβα ῥόον. ἔκλυσε δῖνα
 τὸν Μοῖσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν
 ἀπεχθῇ.

λήγετε βουκολικᾶς Μοῖσαι ἴτε λήγετ' αἰδᾶς.

καὶ τὸ δίδου τὰν αἶγα τό τε σκύφος, ὥς κεν²
 ἀμέλξας

σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι Μοῖσαι,
 χαίρετ'· ἐγὼ δ' ὕμνιν καὶ ἐς ὕστερον ἄδιον ἄσῳ.

ΛΙΠΟΛΟΣ

πληρὲς τοι μέλιτος τὸ καλὸν στόμα Θύρσι γένοιτο,
 πληρὲς δὲ σχαδόνων, καὶ ἀπ' Αἰγίλῳ ἰσχάδα
 τρώγοις

ἀδεῖαν, τέττιγος ἐπεὶ τύγα φέρτερον ἄδεις.
 ἡνίδε τοι τὸ δέπας· θᾶσαι φίλος, ὥς καλὸν ὄσδει·
 Ὀρᾶν πεπλῦσθαι νιν ἐπὶ κρᾶναισι δοκησεῖς.
 ὦδ' ἴθι Κισσαίθα, τὸ δ' ἄμελγέ νιν. αἱ δὲ χίμαιραι,
 οὐ μὴ σκιρτασεῖτε³, μὴ ὁ τράγος ὕμνιν ἀναστῇ.

¹ δηρίσαιντο Scaliger from Verg. *Ecl.* 8. 55 : mss. γαρύσαιντο
² κεν : mss also νιν ³ mss σκιρτασῇτε

THE BUCOLIC POETS

καί μ' ἄ Θευμαρίδα Θραῖσσα τροφός, ἄ μακαρίτις, 70
 ἀγχίθυρος¹ ναίοισα, κατεύξατο καὶ λιτάνευσε
 τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἄ μεγάλοιτος
 ὠμάρτευν βύσσοιο καλὸν σύροισα χιτῶνα
 κἀμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 ἤδη δ' εὖσα μέσαν κατ' ἀμαξιτόν, ἃ τὰ Λύκωνος,
 εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας,
 τοῖς δ' ἥς ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,
 στήθεα δὲ στίλβοντα πολὺ πλέον ἢ τὸ Σελάνα,
 ὥς ἀπὸ γυμνασίοιο καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 χῶς ἴδον, ὥς ἐμάνην, ὥς μοι περὶ θυμὸς ἰάφθη
 δειλαίας· τὸ δὲ κάλλος ἐτάκετο, κοῦδε τι πομπᾶς
 τήνας ἐφρασάμαν· οὐδ' ὥς πάλιν οἴκαδ' ἀπῆνθον
 ἔγνων· ἀλλὰ μέ τις καπυρὰ νόσος ἐξαλάπαξε·²
 κείμεν δ' ἐν κλιντῆρι δέκ' ἅματα καὶ δέκα
 νύκτας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 καί μεν χῶς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψφ,
 ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες, αὐτὰ δὲ
 λοιπά

ὅστι' ἔτ' ἥς καὶ δέρμα. καὶ ἐς τίνος οὐκ ἐπέρασα, 90
 ἢ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπᾶδεν;
 ἀλλ' ἥς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
 χούτῳ τᾷ δούλῳ τὸν ἀλαθέα μῦθον ἔλεξα·
 εἰ δ' ἄγε Θεστυλί μοι χαλεπᾶς νόσῳ εὐρέ τι μῆχος.
 πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος· ἀλλὰ μολοῖσα

¹ ἀγχίθυρος E : mss ἀγχ

² Schol. also ἐξεσάλαξε

THE BUCOLIC POETS

καί κ' εἰ μὲν μ' ἐδέχεσθε, τὰ δ' ἥς φίλα· καὶ γὰρ
ἐλαφρὸς

καὶ καλὸς πάντεσσι μετ' ἡϊθέοισι καλεῦμαι,
εὐαδέ¹ τ' εἰ μῶνον τὸ καλὸν στόμα τεύς ἐφίλησα·
εἰ δ' ἄλλα μ' ὠθεῖτε καὶ ἅ θύρα εἵχετο μοχλῶ,
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα.
νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρᾶτον ὀφείλειν, 130
καὶ μετὰ τὰν Κύπριν τὴν με δευτέρα ἐκ πυρὸς εἴλεν
ὦ γύναι ἐσκαλέσασα τεὸν ποτὶ τοῦτο μέλαθρον
αὐτῶς ἡμίφλεκτον· Ἔρως δ' ἄρα καὶ Λιπαραίῳ
πολλάκις Ἀφαίστοιο σέλας φλογερώτερον αἶθει—

φράζεό μεν τὸν ἔρωθ' ὅθεν ἵκετο, πότνα Σελάνα—
σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ θαλάμοιο
καὶ νύμφαν ἐσόβησ' ² ἔτι δέμνια θερμὰ λιποῖσαν
ἀνέρος· ὥς δ' ἔμεν εἶπεν· ἐγὼ δέ οἱ ἅ ταχυπειθῆς
χειρὸς ἐφαψαμένα μαλακῶν ἔκλιν' ἐπὶ λέκτρων·
καὶ ταχὺ χρῶς ἐπὶ χρωτὶ πεπαίνεται, καὶ τὰ
πρόσωπα

θερμότερ' ἥς ἡ πρόσθε, καὶ ἐψιθυρίσδομες ἀδύ.
ὥς καί ³ τοι μὴ μακρὰ φίλα θρυλέοιμι Σελάνα,
ἐπράχθη τὰ μέγιστα, καὶ ἐς πόθον ἦνθομες ἄμφω.

κοῦτε τι τήνος ἐμὴν ἐπεμέμψατο μέσφα τό γ'
ἐχθές,

οὐτ' ἐγὼ αὖ τήνῃ. ἀλλ' ἦνθέ μοι ἄ τε Φιλίστας
μάτηρ τᾶς ἀμᾶς αὐλητρίδος ἄ τε Μελιξοῦς
σάμερον, ἀνίκα πέρ τε ποτ' ὠρανὸν ἔτραχον ἵπποι
'Αῶ τὰν ῥοδόπαχυν ἵπ' Ὀκεανοῖο φέροισαι,

¹ εὐαδέ L. Schmidt: mss εὐδον
schol., cf. 13. 48: mss ἐφόβησ'
and Laur. 32. 16: other mss κα

² ἐσόβησ' Jacobs from
καὶ Wil from Vat. 915

III.—THE SERENADE

THE poet appears to personate a young goatherd, who after five lines dedicatory to a friend whom he calls Tityrus, serenades his mistress Amaryllis. The poem is a monologue, but, like II, preserves the dialogue-form of the mime by means of a dumb character. The appeal to Amaryllis may be regarded as consisting of three parts each ending with the offer of a gift—apples, garland, goat—and a fourth part containing a love-song of four stanzas. The reciter would doubtless make a slight pause to mark the rejection of each gift and the failure of the song before the renewal of the cry of despair.

THEOCRITUS IV, 56-63

BATTUS (*in mock-heroic strain*)

O what a little tiny wound to overmaster so mighty a man!

CORYDON (*pointing the moral*)

Thou should'st put on thy shoes when thou goest into the hills, Battus; 'tis rare ground for thorns and gorse, the hills.

BATTUS

Pray tell me, Corydon, comes gaffer yet the gallant with that dark-browed piece o' love he was smitten of?

CORYDON

Aye, that does he, ill's his luck. I happened of them but two days ago, and near by the byre, too, and faith, gallant was the word.

BATTUS (*apostrophising*)

Well done, goodman Light-o'-love. 'Tis plain thou comest not far below the old Satyrs and ill-shanked Pans o' the country-side for lineage.

“Old Satyrs”: effigies of Pan and the Satyrs were a feature of the country-side.

THEOCRITUS V, 70-83

COMATAS

'Fore the Nymphs, sweet Morson, pray you
neither rule unto Comatas more than his due nor yet
give your favour to Lacon. This flock o' sheep, look
you, is Sibyrtas' of Thurii.

LACON

Zeus! and who asked thee, foul knave, whether
the flock was mine or Sibyrtas'? Lord, what a
babbler is here!

COMATAS

Most excellent blockhead, all I say, I, is true,
though for my part, I'm no braggart; but Lord!
what a railer is here!

LACON

Come, come; say thy say and be done, and let's
suffer friend Morson to come off with his life.
Apollo save us, Comatas! thou hast the gift o'
the gab.

(The Singing Match)

COMATAS

The Muses bear me greater love than Daphnis ere
did see;
And well they may, for t'other day they had two
goats of me.

LACON

But Apollo loves me all as well, and an offering too
have I,
A fine fat ram a-batt'ning; for Apollo's feast draws
nigh.

"Foul knave": Comatas' apparently innocent remark
implies the taunt of slavery; cf. ll. 5 and 8. "Daphnis":
the Greek has "the poet Daphnis."

THEOCRITUS V, 96-107

COMATAS

In yonder juniper-thicket a cushat sits on her
nest ;
I'll go this day and fetch her away for the maiden I
love best.

LACON

So soon as e'er my sheep I shear, a rare fine gift I'll
take ;
I'll give yon black ewe's pretty coat my darling's
cloak to make.

COMATAS

Hey, bleaters ! away from the olive ; where would
be grazing then ?
Your pasture's where the tamarisk grows and the
slope hill drops to the glen.

LACON

Where are ye browsing, Crumple ? and, Browning,
where are ye ?
Graze up the hill as Piebald will, and let the oak-
leaves be.

COMATAS

I've laid up a piggin of cypress-wood and a bowl for
mixing wine,
The work of great Praxiteles, both for that lass of
mine.

LACON

And I, I have a flock-dog, a wolver of good fame,
Shall go a gift to my dearest and hunt him all
manner of game.

“Great Praxiteles” : not the sculptor.

THEOCRITUS V, 134-150

LACON

When fair Eumédes took the pipe that was his
lover's token

He kissed him sweet as sweet could be; his lover's
love's unbroken.

COMATAS

'Tis nature's law that no jackdaw with nightingale
shall bicker,

Nor owl with swan, but poor Lacón was born a
quarrel-picker.

MORSON

I bid the shepherd cease. You, Comatas, may
take the lamb; and when you offer her to the
Nymphs be sure you presently send poor Morson a
well-laden platter.

COMATAS

That will I, 'fore Pan. Come, snort ye, my merry
buck-goats all. Look you how great a laugh I have
of shepherd Lacon for that I have at last achieved
the lamb. Troth, I'll caper you to the welkin.
Good she-goats mine, frisk it and be merry; to-
morrow I'll wash you one and all in Sybaris lake.
What, Whitecoat, thou wanton! if thou leave not
meddling with the she's, before ever I sacrifice the
lamb to the Nymphs I'll break every bone in thy
body. Lo there! he's at it again. If I break thee
not, be my last end the end of Melanthius.

“owl”: the Greek has “hoopoe.” “Melanthius”:
the goatherd mutilated by Odysseus and Telemachus in the
twenty-second book of the *Odyssey*.

VI.—A COUNTRY SINGING-MATCH

THEOCRITUS dedicates the poem to the *Aratus* of whom he speaks in the *Harvest-Home*. The scene is a spring in the pastures, and the time a summer noon. The theme is a friendly contest between a certain *Damoetas* and 'the neatherd *Daphnis*.' This is probably the *Daphnis* of the *Thyrsis*. If so, the two singers are meant to be contemporary with the persons of whom they sing, as are the singers of IV, V, and X. Each sings one song. *Daphnis*, apostrophising *Polyphemus*, asks why he is blind to the love of the sea-nymph *Galatea*. *Damoetas*, personating him, declares that his apathy is all put on, to make her love secure.

THEOCRITUS VI, 18-33

But cease to woo and she'll pursue, aye, then the
king's the move ;
For oft the foul, good Polypheme, is fair i' the eyes
of love.

Then Damoetas in answer lifted up his voice,
singing :

I saw, I saw her fling them, Lord Pan my witness
be ;
I was not blind, I vow, by this my one sweet—this
Wherewith Heav'n send I see to the end, and
Télemus when he
Foretells me woe, then be it so, but woe for him
and his !— ;
'Tis tit for tat, to tease her on I look not on the jade
And say there's other wives to wed, and lo ! she's
jealous made,
Jealous for me, Lord save us ! and 'gins to pine for
me
And glowers from the deep on the cave and the
sheep like a want-wit lass o' the sea.
And the dog that bayed, I hissed him on ; for when
'twas I to woo
He'd lay his snout to her lap, her lap, and whine
her friendly to.
Maybe she'll send me messages if long I go this
gate ;
But I'll bar the door till she swear o' this shore to
be my wedded mate.

“ The king ” : moved as a last resource in some game like draughts or backgammon. “ Telemus ” : prophesied the blinding of Polyphemus by Odysseus.

THEOCRITUS VI, 34-46

Ill-favoured? nay, for all they say; I have looked i'
the glassy sea,
And, for aught I could spy, both beard and eye
were pretty as well could be,
And the teeth all a-row like marble below,—and
that none should o'erlook me of it,
As Goody Cotyttaris taught me, thrice in my breast
I spit.

So far Damoetas, and kissed Daphnis, and that to
this gave a pipe and this to that a pretty flute.
Then lo! the piper was neatherd Daphnis and the
flute-player Damoetas, and the dancers were the
heifers who forthwith began to bound mid the
tender grass. And as for the victory, that fell to
neither one, being they both stood unvanquished in
the match.

“And the teeth all a-row”: the Greek has “of my teeth
below, the sheen gaped whiter than marble.” “O'erlook
me”: to see one's reflexion made one liable to the effects of
the evil eye; spitting averted this.

THEOCRITUS VII, 149-157

Cheiron in Pholus' rocky cave set before Heracles such a bowlful as that? And the mighty Polypheme who kept sheep beside the Anapus and had at ships with mountains, was it for such nectar he footed it around his steading—such a draught as ye Nymphs gave us that day of your spring by the altar of Demeter o' the Threshing-floor? of her, to wit, upon whose cornheap I pray I may yet again plant the great purging-fan while she stands smiling by with wheatsheaves and poppies in either hand.

“Of your spring”: the wine was drunk mixed with water.
“Demeter”: a harvest-effigy.

THEOCRITUS VIII, 88-93

At that the lad was transported, and capered and clapped hands for joy of his victory; so capers a fawn at the sight of his dam. At that, too, the other's fire was utterly extinct, and his heart turned upside-down for grief; so mourns a maiden that is wed against her will.

From that day forth Daphnis had the pre-eminence of the shepherds, insomuch that he was scarce come to man's estate ere he had to wife that Naïs of whom he sang.

“Naïs”: apparently the nymph to whom Daphnis afterwards swore the oath which, when he fell in love with Xenea, he died rather than break.

XII.—THE BELOVED

THE Greeks sometimes exalted friendship to a passion, and such a friendship doubtless inspired this fine poem. Theocritus acknowledges his indebtedness to the Ionian lyrists and elegists by using their dialect. The passage rendered here in verse contains what at first sight looks like a mere display of learning, but has simply this intention : ‘ Our love will be famous among so remote a posterity that the very words for it will be matter for learned comment.’

XIII.—HYLAS

THEOCRITUS tells his friend Nicias in epic shape the tale of the Apotheosis of Hylas, the beloved of Heracles. If, as is probable, the words 'as we seem to think' are a delicate way of saying 'as you seem to think,' the poem may well be an answer to a friendly rebuke of the author of XII, XXIX, and XXX.

THEOCRITUS XIII, 70-76

passed the night a-clearing of the channel, waiting upon Heracles. But he alas ! was running whithersoever his feet might carry him, in a frenzy, the God did rend so cruelly the heart within him.

Thus came fairest Hylas to be numbered of the Blest, and the heroes to gird at Heracles for a deserter because he wandered and left the good ship of the thirty thwarts. Nevertheless he made the inhospitable land of the Colchians afoot.

“ The channel ” : the hollow in the sand down which the ship would be launched.

XIV.—THE LOVE OF CYNISCA

THE LOVE OF CYNISCA is a dialogue of common life. The scene is neither Egypt nor Sicily, perhaps Cos. The characters, middle-aged men, one of whom has been crossed in love, meet in the road, and in the ensuing conversation the lover tells the story of his quarrel with Cynisca, and ends with expressing his intention of going for a soldier abroad. His friend suggests that he should enlist in the army of Ptolemy, and gives that monarch a flattering testimonial, which betrays the hand of the rising poet who seeks for recognition at court.

XVII —THE PANEGYRIC OF PTOLEMY

A PANEGYRIC of *Ptolemy II, Philadelphus*, who reigned from 285 to 247. The references to historical personages and events, coupled with a comparison with XVI, point to 273 as the date of the poem. The Ptolemies, like Alexander, traced their descent from Heracles. *Ptolemy I*, son of *Lagus*, was deified about 283, and his queen *Berenice* between 279 and 275.

THE BUCOLIC POETS

ἀντία δ' Ἑρακλῆος ἔδρα κενταυροφόνοιο ¹
 ἵδρυται στερεοῖο τετυγμένα ἐξ ἀδάμαντος,
 ἔνθα σὺν ἄλλοισιν θαλίας ἔχει Οὐρανίδαισι,
 χαίρων υἱωνῶν περιώσιον υἱωνοῖσιν,
 ὅττι σφεων Κρονίδας μελέων ἐξείλετο γῆρας,
 ἀθάνατοι δὲ καλεῦνται ἐοὶ ² νέποδες γεγαῶτες.
 ἄμφω γὰρ πρόγονός σφιν ὁ καρτερὸς Ἑρακλείδας,
 ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἑρακλῆα.
 τῷ καὶ ἐπεὶ δαίτηθεν ἱοὶ κεκορημένος ἤδη
 νέκταρος εὐόδοιο φίλας ἐς δῶμ' ἀλόχοιο,
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φάρετραν,
 τῷ δὲ σιδάρειον σκύταλον κεχαραγμένον ὄζοις·
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἥβας
 ὄπλα καὶ αὐτὸν ἄγουσι γενειήταν Διὸς υἱόν.

οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα
 ἔπρεπε θηλυτέραις, ὄφελος μέγα γεινομένοισι. ³
 τᾷ μὲν Κύπρον ἔχοισα Διώνας πότνια κούρα
 κόλπον ἐς εὐώδη ῥαδινὰς ἐσεμάξατο χεῖρας·
 τῷ οὐπω τινα φαντὶ ἀδεῖν τόσον ἀνδρὶ γυναικῶν,
 ὅσσον περ Πτολεμαῖος ἐὰν ἐφίλησεν ἄκοιτιν.
 ἢ μὰν ἀντεφιλεῖτο πολὺ πλέον· ὧδέ κε παισὶ
 θαρσήσας σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,
 ὅππότε κεν φιλέων βαίνῃ λέχος ἐς φιλεοίσας,
 ἀστόργου δὲ γυναικὸς ἐπ' ἀλλοτρίῳ νόος αἰεὶ,
 ῥαῖδιοι δὲ γοναί, τέκνα δ' οὐ ποτεοικότα πατρί.

¹ ἔδρα κενταυροφόνοιο G. Kiessling: mss ἔδρακε ταυροφ.

² ἐοὶ Heinsius: mss θεοί

³ γεινομένοισι E, generalising plural: mss γειναμέναισι

XVIII.—THE EPITHALAMY OF HELEN

THIS is a short Epic piece of the same type as XIII. Both begin, as do XXV and Bion II, with a phrase suggesting that they are consequent upon something previous ; but this, like the ergo or igitur of Propertius and Ovid, is no more than a recognised way of beginning a short poem. The introduction, unlike that of XIII, contains no dedication. The scholia tell us Theocritus here imitates certain passages of Stesichorus' first Epithalamy of Helen. He seems also to have had Sappho's book of Wedding-Songs before him.

THEOCRITUS XVIII, 51-58

And Cypris, holy Cypris, an equal love alway,
And Zeus, high Zeus, prosperitye
That drawn of parents of high degree
Shall pass to a noble progenye
For ever and a day.

Sleep on and rest, and on either breast may the
love-breath playing go ;
Sleep now, but when the day shall break
Forget not from your sleep to wake ;
For we shall come wi' the dawn along
Soon as the first-waked master o' song
Lift feathery neck to crow.

*Sing Hey for the Wedding, sing Ho for the Wedder,
and thanks to him that made it !*

1. The first step is to identify the problem. This involves understanding the situation, the people involved, and the resources available. It is important to gather all relevant information and to identify the key issues that need to be addressed.

2. The second step is to develop a plan. This involves setting clear goals and objectives, and identifying the steps that need to be taken to achieve them. It is important to consider the potential risks and challenges that may arise, and to develop strategies to address them.

3. The third step is to implement the plan. This involves putting the plan into action, and monitoring progress. It is important to communicate effectively with all stakeholders, and to be flexible and adaptable in response to changing circumstances.

4. The fourth step is to evaluate the results. This involves assessing the outcomes of the plan, and identifying any areas for improvement. It is important to gather feedback from all stakeholders, and to use this information to inform future planning.

XIX.—THE HONEY-STEALER

THIS little poem probably belongs to a later date than the Bucolic writers, and was brought into the collection merely owing to its resemblance to the Runaway Love of Moschus.

XIX.—THE HONEY-STEALER

WHEN the thievish Love one day was stealing honeycomb from the hive, a wicked bee stung him, and made all his finger-tips to smart. In pain and grief he blew on his hand and stamped and leapt upon the ground, and went and showed his hurt to Aphrodite, and made complaint that so a little a beast as a bee could make so great a wound. Whereat his mother laughing, 'What?' cries she, 'art not a match for a bee, and thou so little and yet able to make wounds so great?'

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XX.—THE YOUNG COUNTRYMAN

A NEATHERD, *chafing because a city wench disdains him, protests that he is a handsome fellow, and that Gods have been known to make love to country-folk, and calls down upon her the curse of perpetual celibacy. This spirited poem is a monologue, but preserves the mime-form by means of dumb characters, the shepherds of line 19. Stylistic considerations belie the tradition which ascribes it to Theocritus.*

THEOCRITUS XX, 41-45

wandering bird for the sake of a lad o' the kine?
Nay, 'twas left to mistress Eunica to deny a neatherd
her love, this piece that is a greater than Cybelè and
Cypris and the Lady Moon! Wherefore I beseech
thee, sweet Cypris, the same may never more
whether in upland or in lowland come at the love of
her leman, but may lie lone and sleep sole for
the rest of her days.

XXI.—THE FISHERMEN

THE poet begins with a dedication in the manner of XI, and passes quickly to his story. Two fishermen lie awake at night in their cabin on the shore, and one of them tells a dream he has just had of the catching of a golden fish. He asks his friend what the dream may mean, for he fears he may have to break his dream-oath that he would be a fisherman no longer. To this the friend replies that it was no oath he took, and that the moral of the dream is that his only wealth is of the sea. Many considerations go to show that the traditional ascription of the poem to Theocritus is mistaken.

THEOCRITUS XXI, 61-67

with that I awoke. And now, good friend, it remains for you to lend me your understanding; for troth, that oath I sware—

FRIEND

Be of good cheer; never you fear that. 'Twas no swearing when you sware that oath any more than 'twas seeing when you saw the golden fish. Howbeit there's wisdom to be had of empty shows; for if you will make real and waking search in these places there's hope of your sleep and your dreams. Go seek the fish of flesh and blood, or you'll die of hunger and golden visions.

“There's hope of your dreams”: ‘hope of your getting some advantage from them.’

XXII.—THE DIOSCURI

THIS hymn to Castor and Polydeuces consists, first, of a prelude common to both, and secondly, of two main parts concerned one with Polydeuces and the other with Castor. The first of these, in a combination of the Epic style with the dialogue, tells how Polydeuces fought fisticuffs with Amycus on his way to Colchis, and the second how, when the brothers carried off the daughters of Leucippus, Castor fought Lynceus with spear and sword.

THE BUCOLIC POETS

πάντοθεν· ἀλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,
μέσσης ῥινὸς ὕπερθε κατ' ὀφρύος ἤλασε πυγμῇ,¹
πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ δὲ
πληγεῖς

ὑπτίος ἐν φύλλοισι τεθηλόσιν ἐξετανύσθη.

ἔνθα μάχη δριμεῖα πάλιν γένητ' ὀρθωθέντος·
ἀλλήλους δ' ὄλεκον στερεοῖς θείνοντες ἱμάσιν.
ἀλλ' ὃ μὲν ἐς στήθος τε καὶ ἔξω χεῖρας ἐνώμα
αὐχένος ἀρχηγὸς Βεβρύκων· ὃ δ' ἀεικέσι πληγαῖς 110
πᾶν συνέφυρε πρόσωπον² ἀνίκητος Πολυδεύκης.
σάρκες τῷ³ μὲν ἰδρῶτι συνίζανον, ἐκ μεγάλου δὲ
αἰψ' ὀλίγος γένητ' ἀνδρός· ὃ δ' αἰεὶ πάσσονα γυῖα
αὐξομένου⁴ φορέεσκε πόνου καὶ χροῖῃ ἀμείνω.

πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθεῖλεν;
εἰπὲ θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἐτέρων ὑποφήτης
φθέγξομαι ὅσσ'⁵ ἐθέλεις σύ, καὶ ὅππως τοι φίλον
αὐτῇ.

ἦτοι ὅγε ῥέξαι τι λιλαιόμενος μέγα ἔργον
σκαιῇ μὲν σκαιὴν Πολυδεύκεος ἔλλαβε χεῖρα,
δοχμὸς ἀπὸ προβολῆς κλινθεῖς, ἐτέρῃ δ' ἐπιβαίνων 120
δεξιτερῆς ἤνεγκεν ἀπὸ λαγόνος πλατὺ γυῖον.
καί κε τυχὼν ἔβλαψεν Ἀμυκλαίων βασιλῆα·
ἀλλ' ὅγ' ὑπεξανέδυ κεφαλῇ,⁶ στιβαρῇ δ' ἄμα χειρὶ
πληῆξεν ὑπὸ σκαιὸν κρόταφον καὶ ἐπέμπεσεν ὦμφ·
ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφοιο χανόντος·
λαιῇ δὲ στόμα κόψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·

¹ mss also πυγμῇν ² mss also μέτωπον ³ τῷ Meineke :
mss δ' αἰ or δ' οἰ ⁴ αὐξομένου Mein : mss ἀπτ. ἀμείνω
Toup : mss -ων ⁵ ὅσσ' : mss also ὡς ⁶ mss also κεφαλῇν

XXIII.—THE LOVER

THIS poem, known to the Latin poets, cannot be ascribed to Theocritus. It was apparently sent by a lover to his neglectful beloved. The author tells how in a like case unrequited friendship led to the suicide of the one, and to the death of the other at the hands of an effigy of Love. The actual death of a boy through the accidental falling of a statue probably gave rise to a folk-tale which is here put into literary shape.

THEOCRITUS XXIII, 60-64

there stood an image of him upon the margin looking towards the water. And lo! even the graven image leapt down upon him and slew that wicked lad; and the water went all red, and on the water floated the voice of a child saying "Rejoice ye that love, for he that did hate is slain; and love ye that hate, for the God knoweth how to judge."



THEOCRITUS XXV

the finest bull in the whole herd. In the third part, which has no traditional title, Heracles, accompanied by the king's son, is on his way to the town, and their conversation leads to Heracles' telling how he slew the Nemean lion. There is no ancient authority for ascribing the poem to Theocritus.

THE BUCOLIC POETS

ἀλλ' ὃ μὲν ἀμφὶ πόδεσσιν εὐτμήτοισιν ἱμάσι
καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν,
ἄλλος δ' αὖ νέα τέκνα φίλας ὑπὸ μητέρας¹ ἴει
πινέμεναι λαροῖο μεμαότα πάγχυ γάλακτος,
ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν,
ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειάων.

Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,
ἦντινὰ οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆες,
σὺν δ' υἱὸς τε βίη τε βαρύφρονος Ἡρακλῆος
ὠμάρτευν βασιλῇ διερχομένῳ μέγαν ὄλβον.

110

ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν
Ἀμφιτρυωνιάδης καὶ ἀρηρότα νωλεμέσ αιεὶ
ἐκπάγλως θαύμαζε θεοῦ² τόγε μυρίον ἔδνον
εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει
ἀνδρὸς ληίδ' ἐνὸς τόσσην ἔμεν οὐδὲ δέκ' ἄλλων,
οἷτε πολύρρηνες πάντων ἔσαν ἐκ βασιλῆων.
Ἡέλιος δ' ὧ παιδὶ τόγ' ἔξοχον ὥπασε δῶρον,
ἀφνειὸν μήλοισι περὶ πάντων ἔμμεναι ἀνδρῶν,
καί ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα
ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου
βουκολίοις, αἴτ' ἔργα καταφθείρουσι³ νομῆων,
αἰεὶ δὲ πλέονες κερααὶ βόες, αἰὲν ἀμείνους
ἐξ ἔτεος γίνοντο μάλ' εἰς ἔτος· ἦ γὰρ ἅπασαι
ζωοτόκοι τ' ἦσαν περιώσια θηλυτόκοι τε.

120

ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχόωντο
κνήμαργοί θ' ἑλικές τε, διηκόσιοι γέ μιν ἄλλοι

¹ thus Mus: mss φίλαις ὑπὸ μητράσιν ² θεοῦ Wil: mss
θεῶν ³ καταφθείρουσι Mus: mss -φθίνουσι

THEOCRITUS XXV, 266-281

neck. Then from the rear, lest he should tear me with his talons, I got my arms about his throat, and treading his hind-paws hard into the ground for to keep the legs of them from my sides, held on with might and main till at length I could rear him backward by the foreleg, and so stretched him strangled on the ground, and vasty Hades received his spirit.

That done, I fell a-pondering how I might flay me off the dead beast's shag-neckèd skin. 'What a task!' thought I; for there was no cutting that, neither with wood nor with stone nor yet with iron. At that moment one of the Immortals did mind me I should cut up the lion's skin with the lion's talons. So I to it, and had him flayed in a trice, and cast the skin about me for a defence against-the havoc of gashing war.

Such, good friend, was the slaying of the Lion of Nemea, that had brought so much and sore trouble both upon man and beast."



XXVII. – [THE LOVERS' TALK]

(The Shepherd tells of the conversation between Daphnis and Acrotime)

.

ACROTIME

'Twas a neatherd like you carried off the wise Helen.

DAPHNIS

Helen is more willing now, for she kisses her neatherd.

ACROTIME

Soft, my satyr-boy, be not so sure ; there's a saying "nought goes to a kiss."

DAPHNIS

Even in an empty kiss there's a sweet delight.

ACROTIME

Look ye, I wipe my mouth o' your kiss and spit it from me.

DAPHNIS

Wipe thy lips, quotha ? then give them hither again and have thee another.

ACROTIME

'Twere rather becoming you to kiss your heifers than a maiden woman like me.

THEOCRITUS XXVII, 30-40

DAPHNIS

But thou hast Artemis to thy queen, and she lightens the labour.

ACROTIME

Ah! but I fear lest the childbirth lose me my pretty face.

DAPHNIS

But if thou bear sweet children, thou'lt see a new light in thy sons.

ACROTIME

And if I say thee yea, what gift bring'st thou with thee worthy the marriage?

DAPHNIS

Thou shalt have all my herd and all the planting and pasture I possess.

ACROTIME

Swear thou'lt never thereafter leave me all forlorn.

DAPHNIS

Before great Pan I swear it, even if thou choose to send me packing.

ACROTIME

Buildest me a bower and a house and a farmstead?

DAPHNIS

Yea, I build thee a house, and the flocks I feed are fine flocks.

ACROTIME

But then my gray-headed father, O what can I say to him?

DAPHNIS

He'll think well o' thy wedlock when he hears my name.

THEOCRITUS XXVII, 63-73

ACROTIME

O Artemis, be not wroth with a transgressor of thy word.

DAPHNIS

Love shall have a heifer of me, and great Aphrodite a cow.

ACROTIME

Lo, I came hither a maid and I go home a woman.

DAPHNIS

Aye, a mother and a nursing-mother, maiden no more.

Thus they prattled in the joy of their fresh young limbs. The secret bridal over, she rose and went her ways for to feed her sheep, her look shamefast but her heart glad within her; while as for him, he betook himself to his herds of bulls rejoicing in his wedlock.

THE UMPIRE

Here, take the pipe, thou happy shepherd; 'tis thine once more; and so let's hear and consider another of the tunes of the leaders o' sheep.



XXVIII.—THE DISTAFF

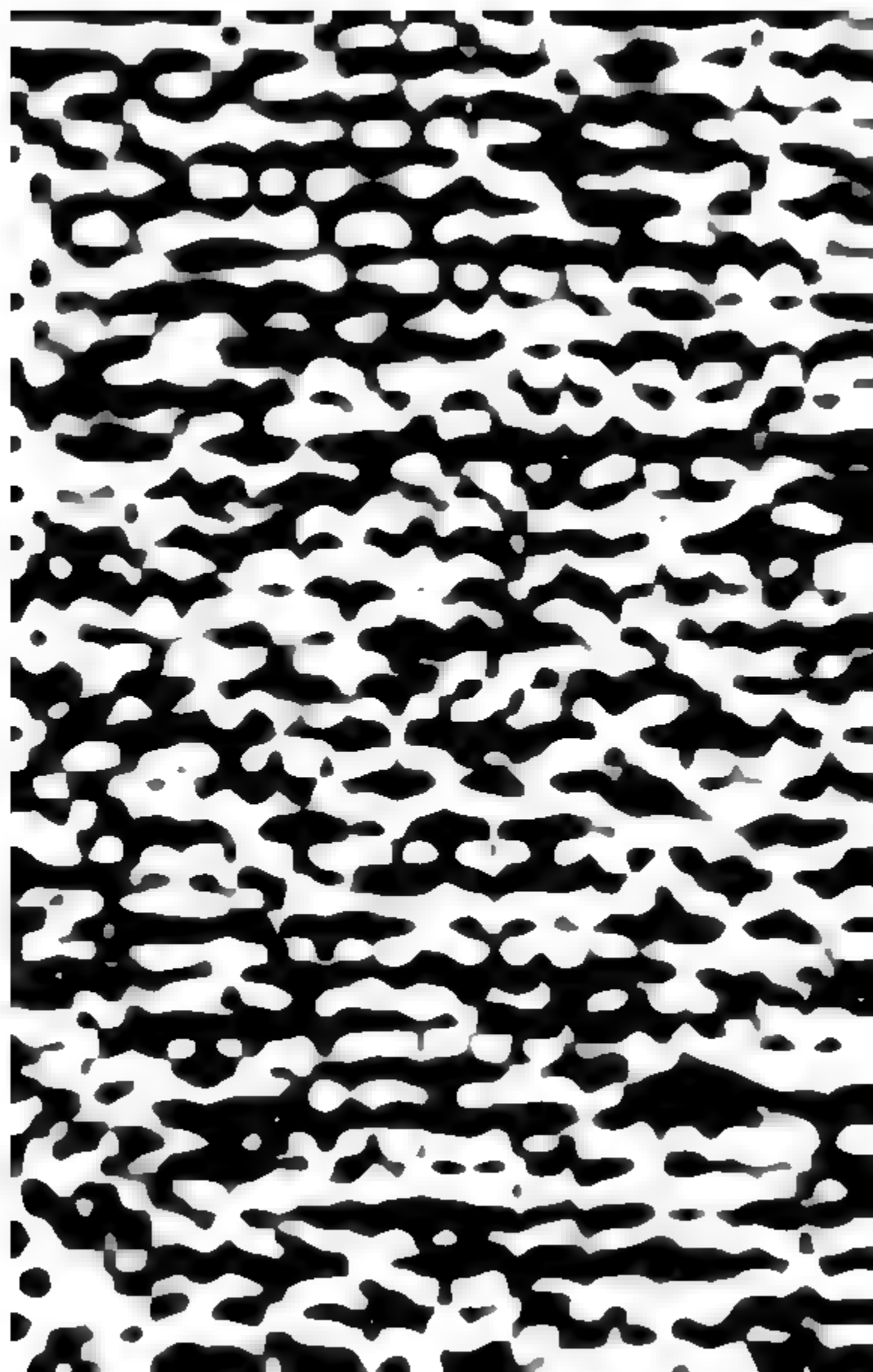
THE DISTAFF is an occasional poem in the Aeolic dialect and the Asclepiad metre, and was almost certainly modelled upon Sappho or Alcaeus. It was written by Theocritus before or during a voyage from Syracuse to Miletus, and presented with the gift of a carved ivory distaff to the wife of his friend the poet-physician Nicias.

THEOCRITUS XXVIII, 17-25

hail from the town old Archias founded out of
Ephyra, the sap and savour of the Isle o' Three
Capes, the birthplace of good men and true.

But now you are to lodge at a wiseacre's deep-
learned in the lore of such spells as defend us of the
flesh from woeful ills ; now you are to dwell among
an Ionian people in Miletus the delectable, to the
end that Theugenis' neighbours may be jealous of her
and her distaff, and so you may serve always to mind
her of her friend the lover of song. For at the sight
of you it shall be said, " Great love goes here with a
little gift, and all is precious that comes of a friend."

Ephyra is an old name for Corinth, the mother city of
Syracuse.



XXIX-XXX.—THE AEOLIC LOVE-POEMS

THESE two poems are inspired, like XII, by a passionate friendship. The first line of No. 1 contains a quotation from Alcaeus, and in both poems metre and dialect point to him or Sappho as the model. The metre in the one case is the fourteen-syllable Sapphic Pentameter, and in the other the Greater Asclepiad. As in XII, there is much here that is reminiscent to us of some of the Elizabethan love-poetry.

THE INSCRIPTIONS

THESE little poems are all, with the exception of IV, actual inscriptions, and would seem to have been collected from the works of art upon which they were inscribed. XII and XXIII are in all probability by other hands, and there is some doubt of the genuineness of XXIV; but the rest are not only ascribed to Theocritus in the best manuscripts, but are fully worthy of him.

II

THE POEMS AND FRAGMENTS
OF BION

BION I, 97-100

over they sing a spell upon him to bring him back again, but he payeth no heed to it; yet 'tis not from lack of the will, but rather that the Maiden will not let him go.

Give over thy wailing for to-day, Cytherea, and beat not now thy breast any more; thou needs wilt wail again and weep again, come another year.

II.—ACHILLES AMONG THE MAIDENS

THIS fragmentary shepherd-mime is probably to be ascribed to an imitator of Bion. At Myrson's request, Lycidas sings him the tale of Achilles at Scyros.

III-XVIII

THE remaining poems and fragments are preserved in quotations made by Stobaeus, with the exception of the last, which is quoted by the grammarian Orion (Anth. 5, 4).

THE BUCOLIC POETS

τὸν μὲν ἐς εὐφροσύναν καὶ χάρματα, τὸν δ' ἐπὶ¹
 μόχθῳ,
 ἦν τάχα μοχθήσαντί ποθ' ὕστερον ἐσθλὰ δέχεσθαι.
 εἰ δὲ θεοὶ κατένευσαν ἓνα χρόνον ἐς βίον ἐλθεῖν
 ἀνθρώποις, καὶ τόνδε βραχὺν καὶ μείονα πάντων, 10
 ἐς πόσον ἂ δειλοὶ καμάτως κεῖς ἔργα πονεῦμες,
 ψυχὰν δ' ἄχρι τίνος ποτὶ κέρδεα καὶ ποτὶ τέχνας
 βάλλομες, ἰμείροντες αἰεὶ πολὺ πλείονος ὄλβῳ;
 λαθόμεθ' ἢ ἄρα² πάντες, ὅτι θνατοὶ γενόμεσθα,
 χῶς βραχὺν ἐκ Μοίρας λάχομες χρόνον; . . .

VIII

Ὀλβιοι οἱ φιλέοντες, ἐπὴν ἴσον ἀντεράωνται.
 ὄλβιος ἦν Θησεὺς τῷ Πειριθόῳ παρεόντος,
 εἰ καὶ ἀμειλίκτοιο κατήλυθεν εἰς Ἀῖδαο.
 ὄλβιος ἦν χαλεποῖσιν ἐν Ἀξείνοισιν Ὀρέστας,
 ὥνεκά οἱ ξυνὰς Πυλάδας ἄρητο³ κελεύθως.
 ἦν μάκαρ Αἰακίδας ἐτάρῳ ζώντος Ἀχιλλεύς·
 ὄλβιος ἦν θνάσκων, ὅτι οἱ μόρον αἶνόν ἄμυνεν.

IX

Ἔσπερε, τᾶς ἐρατᾶς χρύσειον φάος Ἀφρογενείας,
 Ἔσπερε κυανέας ἱερὸν φίλε νυκτὸς ἄγαλμα,
 τόσσον ἀφαιρότερος μήνας, ὅσον ἔξοχος ἄστρον,
 χαῖρε φίλος, καί μοι ποτὶ ποιμένα κῶμον ἄγοντι
 ἀντὶ σελαναίας τὸ δίδου φάος, ὥνεκα τήνα

¹ ἐπὶ Wil: mss ἐν ² cf. Mosch. 2. 140 ³ ἄρητο Grotius:
 mss ἄροιτο or ἄρκετο

BION VII-IX

the other for toil, then perhaps might one do the toiling first and get the good things afterward. But seeing Heaven's decree is, man shall live but once, and that for too brief a while to do all he would, then O how long shall we go thus miserably toiling and moiling, and how long shall we lavish our life upon getting and making, in the consuming desire for more wealth and yet more? Is it that we all forget that we are mortal and Fate hath allotted us so brief a span?

VIII.—[REQUITED LOVE]

HAPPY are lovers when their love is requited. Theseus, for all he found Hades at the last implacable, was happy because Perithoüs went with him; and happy Orestes among the cruel Inhospitables, because Pylades had chosen to share his wanderings; happy also lived Achilles Aeacid while his dear comrade was alive, and died happy, seeing he so avenged his dreadful fate.

IX.—[TO HESPERUS]

EVENING Star, which art the golden light of the lovely Child o' the Foam, dear Evening Star, which art the holy jewel of the blue blue Night, even so much dimmer than the Moon as brighter than any other star that shines, hail, gentle friend, and while I go a-serenading my shepherd love shew me a light instead of the Moon, for that she being new but

“his dear comrade”: Patroclus. “Inhospitables”: the barbarous inhabitants of the shores of the Black Sea. “Child o' the Foam”: Aphrodite.

BION XIII-XVI

XIII.—[DO IT YOURSELF]

... It is not well, friend, to go to a craftsman upon all matters, nor to resort unto another man in every business, but rather to make you a pipe yourself; and 'faith, 'tis not so hard, neither...

XIV.—[LOVE AND SONG]

MAY Love call the Muses, and the Muses bring Love; and may the Muses ever give me song at my desire, dear melodious song, the sweetest physic in the world.

XV.—[PERSISTENCE]

... 'Tis said a continual dripping will e'en wear a hollow in a stone...

XVI.—[WORTHY OF HIS HIRE]

∴ I pray you leave me not without some reward; for even Phoebus is paid for his music, and a meed maketh things better...

BION XVII-XVIII

XVII.—[AFTER THEIR KIND]

. . . The woman's glory is her beauty, the man's his strength . . .

XVIII.—[GOD WILLING]

. . . All things may be achieved if Heav'n will ; all is possible, nay, all is very easy if the Blessed make it so . . .

III

THE POEMS OF MOSCHUS

I.—THE RUNAWAY LOVE

CYPRIS *has lost her boy Love, and cries him in the
streets.* •

MOSCHUS I, 19-29

but a small arrow but carries even to the sky. And at his back is a little golden quiver, but in it lie the keen shafts with which he oftentimes woundeth e'en me. And cruel though all this equipage be, he hath something crueller far, his torch; 'tis a little light, but can set the very Sun afire.

Let any that shall take him bind and bring him and never pity. If he see him weeping, let him have a care lest he be deceived; if laughing, let him still hale him along; but if making to kiss him, let him flee him, for his kiss is an ill kiss and his lips poison; and if he say 'Here, take these things, you are welcome to all my armour,' then let him not touch those mischievous gifts, for they are all dipped in fire."

II.—EUROPA

MOSCHUS tells in *Epic verse* how the *virgin Europa*, after *dreaming of a struggle between the two continents for the possession of her*, was carried off from among her companions by Zeus in the form of a bull, and borne across the sea from Tyre to Crete, there to become his bride. The earlier half of the poem contains a description of Europa's flower-basket. It bears three pictures in inlaid metal—Io crossing the sea to Egypt in the shape of a heifer, Zeus restoring her there by a touch to human form, and the birth of the peacock from the blood of Argus slain.

MOSCHUS II, 157-166

thee hath brought me to make so far a sea-course
in a bull's likeness; and ere 'tis long thou shalt be
in Crete, that was my nurse when I was with her;
and there shall thy wedding be, whereof shall spring
famous children who shall all be kings among them
that are in the earth."

So spake he, and lo! what he spake was done;
for appear it did, the Cretan country, and Zeus
took on once more his own proper shape, and upon
a bed made him of the Seasons unloosed her
maiden girdle. And so it was that she that before
was a virgin became straightway the bride of Zeus,
and thereafter straightway too a mother of children
unto the Son of Cronus.

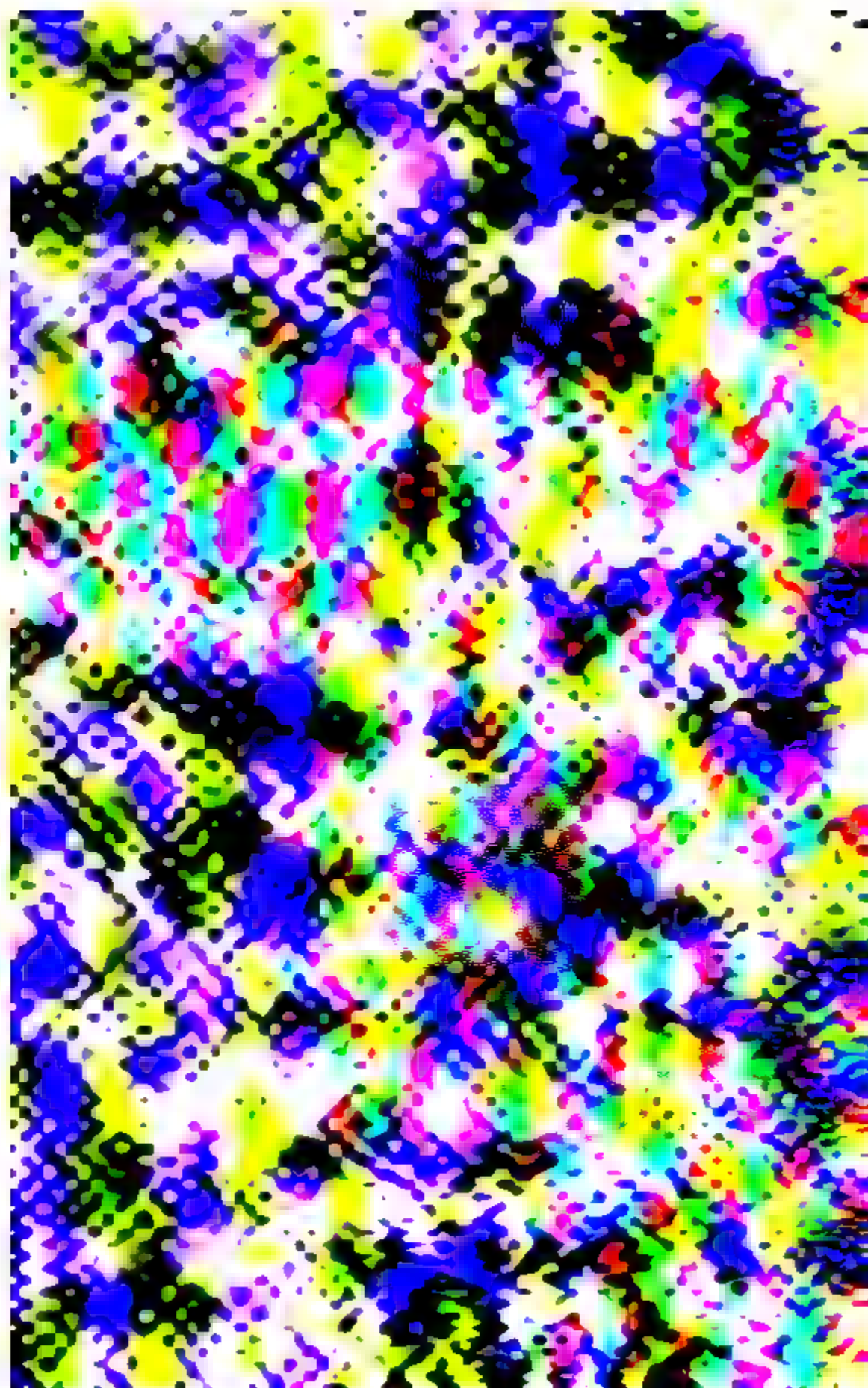
MOSCHUS III, 115-126

for thy decease. Could I but have gone down into Tartarus as Orpheus went and Odysseus of yore and Alcides long ago, then would I also have come mayhap to the house of Pluteus, that I might see thee, and if so be thou singest to Pluteus, hear what that thou singest may be. But all the same, I pray thee, chant some song of Sicily, some sweet melodious country-song, unto the Maid; for she too is of Sicily, she too once sported on Etna's shores; she knows the Dorian music; so thy melodies shall not go without reward. Even as once she granted Orpheus his Eurydicè's return because he harped so sweetly, so likewise she shall give my Bion back unto the hills; and had but this my pipe the power of that his harp, I had played for this in the house of Pluteus myself.

“the Maid”: Persephonè, who was carried off by Pluto—here called Pluteus—when she was playing in the fields of Sicily.

IV-VII

OF the remaining poems the first three are quoted by Stobaeus. The last is found in the Anthology (Anth. Plan., 4. 200), and was wrongly ascribed to Moschus owing to its mention of Europa's bull.





MEGARA

MEGARA

THE poem gives a picture of Heracles' wife and mother at home in his house at Tiryns while he is abroad about his Labours. The two women sit weeping. The wife bewails his mad murder of their children, and gently hints that the mother might give her more sympathy in her sorrow if she would not be for ever lamenting her own. To which the kind old Alcmena replies, "sufficient unto the day is the evil thereof" ; but though her own anxiety for the safety of the labouring Heracles, increased now by an evil dream, is food enough, God knows, for lamentation, she feels, as indeed Megara must know full well, for her sorrowing daughter too. The poem bears a resemblance to [Theocritus] XXV, and is thought by some to belong to the same author.

THE DEAD ADONIS

1. The first part of the document is a list of names and addresses of the members of the committee.

2. The second part is a list of the names and addresses of the members of the committee.

3. The third part is a list of the names and addresses of the members of the committee.

4. The fourth part is a list of the names and addresses of the members of the committee.

THE DEAD ADONIS

THIS piece of Anacreontean verse is shown both by style and metre to be of late date, and was probably incorporated in the Bucolic Collection only because of its connexion in subject with the Lament for Adonis.

THE DEAD ADONIS

Cytherean," answered he, "by thyself and by thy husband, and by these my bonds and these thy huntsmen, never would I have smitten thy pretty husband but that I saw him there beautiful as a statue, and could not withstand the burning mad desire to give his naked thigh a kiss. And now I pray thee make good havoc of me; pray take and cut off these tusks, pray take and punish them—for why should I possess teeth so passionate? And if they suffice thee not, then take my chaps also—for why durst they kiss?" Then had Cypris compassion and bade the Loves loose his bonds; and he went not to the woods, but from that day forth followed her, and more, went to the fire and burnt those his tusks away.

THE PATTERN-POEMS

[REDACTED]

[REDACTED]

[REDACTED]

SIMIAS

I.—THE AXE

THIS poem was probably written to be inscribed upon a votive copy of the ancient axe with which tradition said Epeius made the Wooden Horse and which was preserved in a temple of Athena. The lines are to be read according to the numbering. The metre is choriambic, and each pair of equal lines contains one foot less than the preceding. The unusual arrangement of lines is probably mystic. Simias of Rhodes flourished about B.C. 300,

THE PATTERN-POEMS

SIMIAS

I.—THE AXE

EPEIUS of Phocis has given unto the man-goddess Athena, in requital of her doughty counsel, the axe with which he once overthrew the upstanding height of God-built walls, in the day when with a fire-breath'd Doom he made ashes of the holy city of the Dardanids' and thrust gold-broidered lords from their high seats, for all he was not numbered of the vanguard of the Achaeans, but drew off an obscure runnel from a clear shining fount. Aye, for all that, he is gone up now upon the road Homer made, thanks be unto thee, Pallas the pure, Pallas the wise. Thrice fortunate he on whom thou hast looked with very favour. This way happiness doth ever blow.

1. The first part of the document is a list of names and addresses of the members of the committee.

2. The second part of the document is a list of names and addresses of the members of the committee.

II.—THE WINGS

THIS poem seems to have been inscribed on the wings of a statue—perhaps a votive statue—representing Love as a bearded child. The metre is the same as that of the Axe with the difference that the lines are to be read in the usual order. The poem also differs from the Axe in making no reference, except by its shape, to the wings of Love. Moreover it contains no hint of dedication.

II.—THE WINGS

BEHOLD the ruler of the deep-bosomed Earth, the turner upside-down of the Son of Acmon, and have no fear that so little a person should have so plentiful a crop of beard to his chin. For I was born when Necessity bare rule, and all creatures, moved they in Air or in Chaos, were kept through her dismal government far apart. Swift-flying son of Cypris and war-lord Ares—I am not that at all ; for by no force came I into rule, but by gentle-willed persuasion, and yet all alike, Earth, deep Sea, and brazen Heaven, bowed to my behest, and I took to myself their olden sceptre and made me a judge among Gods.

“Son of Acmon” : Heaven. “Chaos” : *see index*.

-v-v | -v-v | -v-> | -- | -- | -- |
 vv- | vv- | v-v-
 19, 20 -- | vv- | vv- | vv- | vv- | vv- |
 vvv- | vvv- | -vv | --



SIMIAS, III

NOTES TO P. 496.

¹ thus Bergk-Wil: mss (with incorporated glosses) τῇ τόδ' ὦδν νέον ἀγνᾶς ἀηδόνο· πανδιωνίδας δωρίας· νασιώτας ἄτριον· ῥόδου (or τί τόδ' ὦδν νέον ἀηδόνο· Δωρίας ἀγρίου) ² δὴ γὰρ ἀγνᾶς Salmasius: mss δεῖ γὰρ ἀγνᾶ, δὴ ἀγνᾶ ³ ἔκιξε: mss also ἤκιξε ⁴ mss also ὄνφ δ' μέζω E: mss μέγαν ἀέξειν: mss also ὦυξε ⁵ ὠκυλέχριον E: mss ὠκὺ λέχ. φέρων πῖασκεν, cf. Pind. *P.* 4. 150: mss also πίφασκεν ⁶ θοοῖσι E: mss θοαῖσι ⁷ τηλεκρ. E: mss παλαικραιπνοῖς ⁸ θαλαμᾶν Haeberlin: mss -ων πυκωτάτφ: mss πουκότατον, πουκότητα ⁹ κᾷτ' Wil: mss καὶ τὰδ' λάσιον Salm: mss -ων ἔσσυται ἄγκος Salm: mss ἔσσυτ' ἀνάγκαις ¹⁰ κλυτὸς Bgk: mss -αῖς ἴσα θοοῖσι πόνον δονέων ποσὶ Jacobs-E: mss ἴσα θεοῖς ποσὶ δονέων or θο π. πονέων. ¹¹ πετρόκ. Salm: mss πτερόκ. or περίκ. ¹² βλαχᾶ E: mss βλαχαλ, λαχαλ ὀρέον = ὀρεῖον E: mss ὀρέων τ' ἀν' ἄντρα E: mss τ' ἄντρα or ἄντρα ¹³ θενῶν τόνον E: mss θένον τὸν, θενὼ τὰν ¹⁴ mss also ἄκρον thus Bgk: mss κόσμιος νέμοντο ῥυθμῶ, κόσμον νέμοντα ῥυθμὸν ¹⁵ πτεροῖσι Scaliger: mss πέτροις, πέτροισι ¹⁶ κάμ' ἀμφὶ E: mss καμφὶ ὠδὶς: mss also ὠδὶς ἀγνᾶς

THE PATTERN-POEMS

public a poem was primarily something heard, not something seen, and the variation in the heard length of the lines would correspond naturally enough to the variation in note of the tubes of the pipe. Moreover, every musical person must have known that, effectively, the tubes were unequal. The doubling of the lines is to be explained as a mere evolutionary survival. The application of puzzles or riddles to this form of composition was new, but in giving himself the patronymic Simichidas the author is probably acknowledging his debt to his predecessor, Simichus being a pet-name form of Simias, as Amyntichus for Amyntas in VII. If so, the Pipe is anterior to the Harvest Home, and we have here the origin of the poet's nickname.

●

1

DOSIADAS

THE FIRST ALTAR

THIS puzzle is written in the Iambic metre and composed of two pairs of complete lines, five pairs of half-lines, and two pairs of three-quarter lines, arranged in the form of an altar. Of the writer nothing is known ; he was obviously acquainted with the Pipe and also with Lycophron's Alexandra. The poem is mentioned by Lucian (Lexiph. 25), but metrical considerations point to its being of considerably later date than the Pipe. Moreover, the idea of making an altar of verses presupposes a change in the conception of what a poem is. It was now a thing of ink and paper ; and Dosiadas seems to have interpreted the Pipe in the light of the pipes of his own time, as representing the outward appearance of an actual pipe.

11

4

11

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Note.—The references to Theocritus are by numbers only. *Etc.* means that there are other but unimportant occurrences of the word in the same poem.

- ACHAËAN : XV. 61, XVIII. 20, XXII. 157, 219, XXIV. 76, XXV. 165, 180; Bion, II. 12; *Axe*, 5; from the N. part of the Peloponnese; sometimes used generally for Greek.
- Acharnae : VII. 71; a town of Attica.
- Acheron : XII. 19, XV. 86, 102, 136, XVI. 31, XVII. 47; Bion, I. 51; Mosch., I. 14; the river of Death.
- Achilles : XVI. 74, XVII. 55, XXII. 220, XXIX. 34; Bion, II. 9, 15, VIII. 6; son of Peleus and the sea-nymph Thetis, the hero of the *Iliad*.
- Acis : I. 69; a small river at the foot of Mt. Etna.
- Acmon : *Wings*, 1; Heaven.
- Acroreia : XXV. 31; the upland district of Elis.
- Acrotimè : XXVII. 44.
- Adōnis : I. 109, III. 47, XV. 23, 96, etc., XX. 35; Bion, I. etc.; Mosch., III. 69; *Adon.*, 1; a youth beloved by Aphrodite; he was killed hunting by a boar, and afterwards spent half of every year with Aphrodite on earth, and half with Persephone in the lower world.
- Adrastus : XXIV. 131; mythical king of Argos, one of the "Seven against Thebes."
- Aeacid (son of Aeacus) : XVII. 56; Bion, VIII. 6; epithet of Achilles or of Peleus his father.
- Aegilus : I. 147; a town of Attica.
- Aegon : IV. 2, 26.
- Aesārus : IV. 17; a river near Croton in S. Italy.
- Aeschinas : XIV. 2, etc.
- Aeson : XIII. 17; father of Jason.
- Agamemnon : XV. 137; king of Mycenae and leader of the Greeks before Troy.
- Agāve : XXVI. 1; daughter of Cadmus, mythical king of Thebes.
- Ageanax : VII. 52, 61, 69.
- Agis : XIV. 13.
- Agroeo : III. 31.
- Ajax (Aias) : XVI. 74, XV. 138.
- Alcaeus : Mosch., III. 89; the great lyric poet of Lesbos; he flourished about 590 B.C.
- Alcides : Mosch., III. 117; Heracles.
- Alcippe : v. 132.
- Alcmēna : XIII. 20, XXIV. 2, etc.; *Meg.* 60; mother by Zeus of Heracles and by Amphitryon of Iphicles.
- Aleuas : XVI. 34; a mythical king of Thessaly, founder of the noble house of Aleuadae.
- Alexander : XVII. 18; king of Macedon, 336–323 B.C.
- Alphesiboea : III. 45; daughter of Bias brother of the seer Melampus, and of Pero daughter of Neleus king of Pylus.
- Alpheüs : IV. 6, XXV. 10; Mosch., VI. 1; a river of Elis.
- Alÿbè : Vest. 8; a mythical town of Asia Minor, famous for its silver-mines.
- Amaryllis : III. 1, etc., IV. 36, 38.

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- Hesiod**, Mosch. III., 87; the early Epic poet; he was regarded as second to Homer.
- Hesperus**: Bion, IX. 1.
- Hiero**: XVI. 80, etc.; king of Syracuse, 270-218 B.C.
- Himera**: V. 124; a river of the district of Sybaris in S. Italy.
- Himeras**: VII. 75; a river near the town of Himera in N. Sicily.
- Hippocoön**: VI. 41, X. 16
- Hippomenes**: III. 40, *where see note*.
- Hippônax**: *Inscr.*, XIX. 1; the Iambic poet of Ephesus; he was famous for his lampoons, and flourished about 540 B.C. at Clazomenae in Asia Minor.
- Homer**: XVI. 20; Mosch., III. 71; *Axe*, 7.
- Hömölè**: VII. 103; a mountain of Thessaly, a seat of the worship of Pan.
- Hyëtis**: VII. 115; a spring near Miletus in Asia Minor.
- Hylas**: XIII. 7, etc.; a youth beloved by Heracles.
- Hymen**: XVIII. 58; Bion, I. 87, 90.
- Hymettus**: Vest., 21; a mountain of Attica famous for its marble and its honey.
- Iasion**: *see* Jason.
- Icaria**: IX. 26; an island of the E. Aegean.
- Ida**: I. 105, XVII. 9; Bion, II. 10; a mountain of the Troad.
- Idalium**: XV. 100; a town of Cyprus, a seat of the worship of Aphrodite.
- Idas**: XXII. 140, etc.; son of Aphareus mythical king of Messenia.
- Ilium**: XXII. 217; Troy.
- Ilus**: XVI. 75; Dos., 17; grandfather of Priam and king of Troy.
- Inachus**: Mosch., II. 44, 51; son of Oceanus and first king of Argos; he was the father of Io.
- Inhospitables**: Bion, VIII. 4, *where see note*.
- Ino**: XXVI. 1, 22; daughter of Cadmus mythical king of Thebes.
- Io**: Mosch., II. 44; an Argive princess beloved by Zeus; owing to Hera's jealousy he turned her into a cow, in which shape, pursued by a gadfly sent by Hera, she wandered over land and sea till she reached Egypt, where Zeus restored her to human form and she became by him mother of Epaphus king of Egypt.
- Iolcus**: XIII. 19; the city of Thessaly whence Jason set out in quest of the Golden Fleece.
- Ionia**: XVI. 57, XXVIII. 21; the Greek cities of the mid-Aegean coast of Asia Minor.
- Iphicles**: XXIV. 2 etc.; *Meg.*, 53, 111, 118; brother of Heracles; *see* Alcmena.
- Iris**: XVII. 134; messenger of the Gods.
- Isthmus**: *Meg.*, 49; the neck of land joining the Peloponnese to central Greece.
- Jason (Iasion)**: III. 50; a son of Zeus and Electra; he was beloved by Demeter.
- Jason**: XIII. 16, 67, XXII. 31; son of Aeson the rightful king of Iolcus, was sent by the usurper Pelias, who hoped thus to be rid of him, to fetch the Golden Fleece from Colchis.
- Justice**: Mosch., III. 114.
- Lābas**: XIV. 24.
- Lacedaemon**: *see* Sparta.
- Lacinium**: IV. 33; a promontory near Croton in S. Italy, a seat of the worship of Hera.
- Lācon**: V. 2, etc.
- Laërtes**: XVI. 56; father of Odysseus.
- Lagid (son of Lagus)**: XVII. 14; Ptolemy I, Soter, king of Egypt, 323-287 B.C.
- Lampriadas**: IV. 21.
- Lampūrus (White-tail)**: VIII. 65; the name of a dog.
- Laocoösa**: XXII. 206; wife of Aphareus.
- Lapiths**: XV. 141; a Thessalian tribe who waged a famous war against the Centaurs.

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- turned the ashes of the dead warrior into birds which every year visited the tomb to lament him.
- Menalcas** : VIII. 2, etc., IX. 2, etc., XXVII. 44; a mythical shepherd.
- Menelâus** : XVIII. 1, 15, XXII. 217; Mosch., III. 79; mythical king of Sparta, and husband of Helen.
- Mênus** : XXV. 15; a river of Elis.
- Mermnon** : III. 35.
- Messēnia** : XXII. 158, 208; a district of the Peloponnese.
- Micon** : V. 112.
- Midea** : XIII. 20, XXIV. 1; a town of Argolis in the Peloponnese.
- Milētus** : XV. 126, XXVIII. 21, *Inscr.*, VIII. 1; a city of Ionia.
- Milon** : IV. 6, etc., VIII. 47, 51, X. 7, 12.
- Minyas** : XVI. 104; a Hero of Orchomenus in Boeotia.
- Mitylênè** : VII. 52, 61; Mosch., II. 92; the chief city of the island of Lesbos in the Aegean.
- Moon** : II. 10, 69, etc., 165, XX. 37, 43, XXI. 19; Bion, IX. 5.
- Morson** : V. 65, etc.
- Muse** : I. 9, 20, 64, etc., 141, 144, V. 80, VII. 12, 37, 47, 82, 95, 129, IX. 28, 32, 35, X. 24, XI. 6, XVI. 3, 29, 58, 69, 107, XVII. 1, 115, XXII. 221, *Inscr.*, X. 4, XXI. 4; Bion, VI. 1, XIV. 1, 2; Mosch., III. 8, etc., 65, 96.
- Mycēnae** : XXV. 171; Bion, II. 13; a city of the Peloponnese.
- Mygdonian** : Mosch., II. 98; *where see note*.
- Myndus** : II. 29, 96; a town of Caria opposite Cos.
- Myrîne** : Vest., 25; the chief city of Lemnos, an island of the N. Aegean.
- Myrson** : Bion, II. 1.
- Myrto** : VII. 97.
- Nâls** : VIII. 43, 93.
- Naxos** : Vest., 4; an island of the mid-Aegean.
- Neae** : Vest., 25; an island near Lemnos in the N. Aegean.
- Neæthus** : IV. 24; a river near Croton in S. Italy.
- Necessity** : XXIII. 12; *Wings*, 3; *see* Chaos.
- Nēleus** : XXVIII. 3; son of Codrus mythical king of Athens; he founded Miletus.
- Nēmēa** : XXV. 169, etc.; a valley of Argolis, in the Peloponnese.
- Nēreids** : VII. 59; daughters of the sea-God Nereus.
- Nicias** : XI. 2, XIII. 2, XXVIII. 7, 9, *Inscr.*, VIII. 3; *see Introduction*, p. x.
- Nightingale** (Aëdon) : Mosch., III. 38; wife of Zethus king of Thebes; she killed her son Itylus by mistake, and Zeus turned her into the ever-mourning nightingale.
- Nile** : VII. 114, XVII. 80, 98; Mosch., II. 51, 53.
- Niōbè** : *Meg.*, 82; wife of Amphion, king of Thebes; she boasted to Leto of the number of her children, whereupon they were slain by Apollo and Artemis; her lamentations for them were proverbial.
- Nisæan** : XII. 27; descendants of Nisus, mythical king of Megara.
- Nomæē** : XXVII. 42.
- Nÿcheia** : XIII. 45.
- Nymphs** : I. 12, 22, 66, 141, IV. 29, V. 12, 17, 54, 70, 140, 149, VII. 92, 137, 148, 154, XIII. 43, 44, 53, *Inscr.*, V. 1; Bion, I. 19; Mosch., III. 18, 29, 106.
- Nÿsa** : Vest., 6; the birthplace of Dionysus.
- Bion, II. 31.
- Odysseus** (Ulysses) : XVI. 51; Mosch., III. 116; one of the chief Greek Heroes before Troy; his wanderings on his return to Greece are the subject of the *Odyssey*.
- Oeagrian** : Mosch., III. 17; *where see note*.
- Oecus** : VII. 116; a high-perched city of Ionia.
- Oenônè** : Bion, II. 11; wife of Paris before he carried off Helen.
- Olîs** : III. 26

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was the friend of Adrastus and one of the "Seven against Thebes."

Tyndareüs : XVIII. 5; Mosch., III. 78; *see* Helen.

Tyndarid (son of Tyndareus) : XXII. 89, etc.

Tyre : *Pipe*, 10.

Wolf : XIV. 24, 47.

Xēnēa : VII. 73, the nymph for love of whom Daphnis died by reason of his vow of celibacy.

Xēnocles : *Inscr.*, X. 2.

Zacynthus : IV. 32; a city and island off the W. coast of the Peloponnese.

Zeus : IV. 17, 43, 50, V. 74, VII. 39, 44, 93, VIII. 59, XI. 29, XIII. 11, XV. 64, 70, 124, XVI. 1, 70, 101, XVII. 1, 17, 33, 73, 78, 133, 137, XVIII. 18, 19, 52, XXII. 1, 95, 115, 137, 210, XXIV. 21, 82, 99, XXV. 42, 159, 169, XXVI. 31, 34, XXVIII. 5, *Inscr.*, XXII. 1; Bion, X. 1; Mosch., II. 15, etc.; *Meg.*, 46.

Zōpŷrion : XV. 13; a diminutive of the name Zōpŷrus.



